

HISTORIC LANDMARKS COMMISSION

STRUCTURE OF MERIT REPORT

Prepared by Nicole Hernandez, MFA, City Architectural Historian

316-330 STATE STREET

SANTA BARBARA, CALIFORNIA

Designation Status: Structure of Merit/ Listed on the National Register of Historic Places.

Assessor Parcel Number: 037-254-014 & 037-212-020

Historic Name: Seaside Oil Company Building

Constructed: 1911, 1926, 1937

Architect: Lionel Pries (1926) / Carlton Winslow and R. H. Pitman (1937 tower)

Architectural Style: Spanish Colonial Revival

Property Type: Commercial

Original Use: Garages/Auto Sales

Property Description: The building consists of four, one-story rectangular brick buildings, unified by a high one story brick and stucco Moorish front façade. An arcade of 15 arches, seven on either side of an over scale arch in the center. The arcade shelters the State Street elevation of the building, containing spaces for commercial uses, with plate glass display windows topped by divided light transoms in wood surrounds and glass doors in wood frames. The rear portion, formerly large garage spaces, is now subdivided into many small commercial spaces, is reached by canted doorways at the end of an open walkway through the central brick arch at State Street.



The decorative elements which lend the building its distinctive architecture are the patterned brick frieze above the arches, the stucco Moorish arches supported on tapered concrete columns with four-sided canted capitals, the corbelled bricks supporting the flat rectangular advertising signs between the arches, the veneer brick piers which rise to the frieze, and the decorative metal lamps.

The rear elevation consists of three gable-front brick elevations, with paired windows in the two truncated gables. The rear of 318 has an aluminum-framed obscure glass paired slider window, the rear of 320 has ten-pane French doors, and the rear of 324 has seven openings with paired four-pane casement windows. The interior industrial framing system consists of steel trusses supported on steel I-beams, topped by a corrugated metal roof with rectangular skylights.

Historic Integrity: The building retains most of its original features from 1926 and 1937 and most of the surrounding neighborhood is intact so that it has high historic integrity of location, feeling, setting, design, materials, workmanship and association.

Significance: The Historic Landmarks Commission designated the building in 1984. The building was added to the National Register of Historic Places in 1999. The property qualified for the National Register of Historic Places under Criterion C: It embodies the distinctive characteristics of a type, period, architectural style or method of construction, or represents the work of a master, or possesses high artistic or historic value, or represents a significant and distinguishable collection whose individual components may lack distinction;

The building constructed in 1911, originally housed garages and auto sales shops for the El Camino Car Company. Henry Ernest Bothin (1953-1923) owned the building. Born in Ohio in 1853, Henry Ernest Bothin, had a coffee and spice business in San Francisco by 1875. He had a vast fortune in the real estate development and manufacturing industries in San Francisco. By the time the 1906 earthquake struck, he was one of the largest property owners in downtown San Francisco. Bothin first visited Santa Barbara in 1911 and then constructed a large estate in Montecito in 1914-17 as a winter home. He invested heavily in real estate in the Santa Barbara area and one of the largest single holder of Commercial Property in the area.

Bothin formed the Bothin Helping Fund in 1917, a philanthropic organization that aided numerous charities, but in particular, supported the Bothin Convalescent Home for Children in Marin



County. Bothin died in Montecito in 1923. The Bothin Helping Fund owned at least twelve commercial buildings in Santa Barbara at the time of the 1925 earthquake. Now called the Bothin Foundation, it is still an active philanthropic organization in San Francisco. The 1925 earthquake severely damaged the original building. Less than a month after the earthquake, the Bothin Helping Fund of San Francisco announced it would spend \$300,000 to rebuild 12 large buildings in Santa Barbara to conform to the style of the Spanish Colonial Revival style adopted by the City. The Bothin Fund hired the architect Lionel Pries and builders Mattock & Feasey from San Francisco to work on the buildings including the Andalusia building reconstructed in 1926.



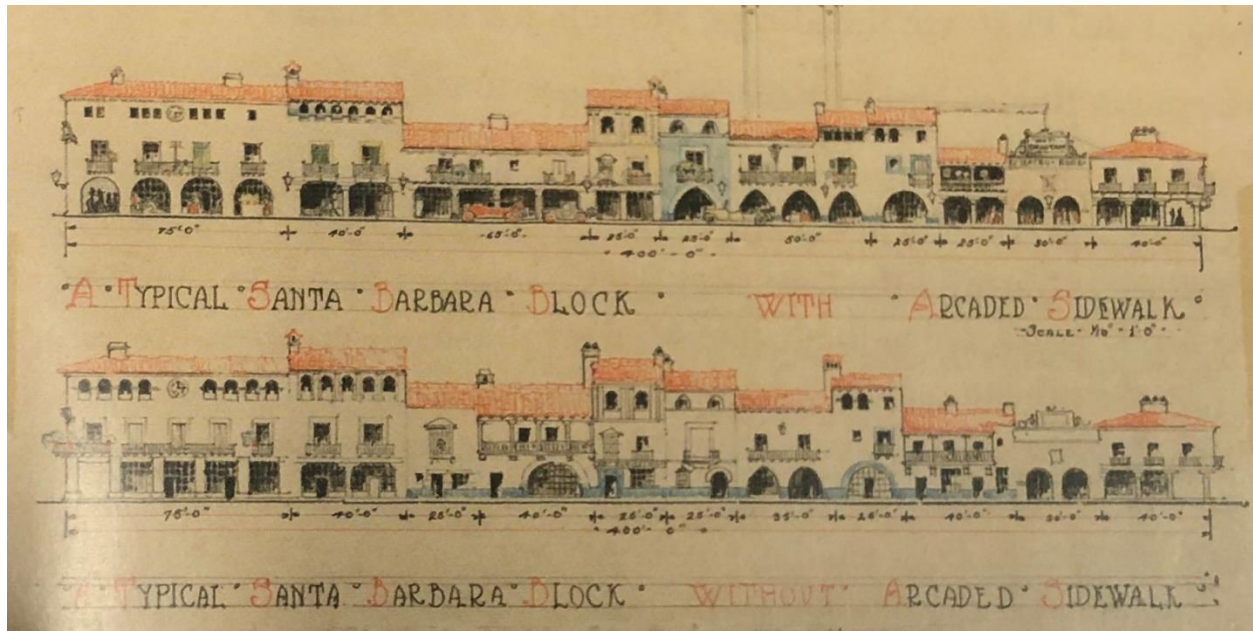
In 1916, Bertram Goodhue, author of a book on Spanish Colonial architecture, helped to kick-start the new Spanish style with his designs for the Panama California Expo in San Diego.

Until then, the only Spanish themed architecture mimicked Mission prototypes. Soon, however, architects and patrons began to look to Spain itself for detailed examples of the Spanish style. Throughout the territories initially settled by the Spanish in the Southwest, as well as Texas and Florida, the Spanish Colonial Revival flourished. Santa Barbara had many architects, including George Washington Smith, Lulah Maria Riggs, Winsor Soule, Reginald Johnson, William Edwards, and Joseph Plunkett, talented in designing in the style. El Pueblo Viejo has many of the City's important historic and architectural landmarks. Regulation of architectural styles of new construction in the Spanish Colonial or Mediterranean styles enhances the cohesiveness of the area, however preservation of the original pieces of architecture from the 1920s is essential to keeping the Landmark District authentic and illustrate the art, materials and creativity of the 1920s when architects and planners sketched and envisioned the Spanish Colonial Revival streetscapes of Santa Barbara.



Between 1923 and 1925 George Washington Smith, other local noted architects of Santa Barbara, the Community Drafting Room and the Allied Architectural Association of Los Angeles, demonstrated, through a public exhibition of drawings, how individual blocks of State Street

could be reconstructed within the unifying Spanish Colonial Revival style. As part of El Pueblo Viejo and the commercial core of the City, the building embodies the vision of the drawings. The building is part of an original streetscape constructed just after the earthquake as envisioned by the planners with the character-defining elements of Santa Barbara; a theme carried throughout downtown. The volume, height, massing, footprint and character-defining features demonstrate the goal of the early plans for El Pueblo Viejo Landmark District that is essential to the identity of Santa Barbara.



1923 Sketch of Typical Santa Barbara Block by George Washington Smith. Courtesy of UCSB Art, Design, & Architecture Museum

Another key to the success of the Spanish Colonial Revival in Santa Barbara was the Plans and Planting Committee through which Pearl Chase and others helped to sway Santa Barbara towards a more unified architectural style based on the City's Spanish Colonial and Mexican past. After the earthquake of 1925, much of the rebuilding of State Street and the El Pueblo Viejo area was in the Spanish Colonial Revival style. The large arched storefront windows with the Monterey balcony reflect the design envisioned by the planners as character-defining elements of Santa Barbara, a theme carried throughout downtown. The building is an excellent example of Spanish Colonial Revival style commercial building that is essential to the identity of Santa Barbara. The building has an important role in defining the character of the State Street streetscape. Less than a month after the earthquake, the architect designed the building in the style of Spanish Colonial Revival with Moorish detailing style of architecture adopted to redefine the look of the City. In contrast to its name, this building is one of the few exceptions to the Andalusian subset of the Spanish Colonial Revival style in Santa Barbara with its more formal Moorish style façade Pries designed for the building with its pointed arched arcade and intricate brickwork added to the front of the garages.

The architect Lionel Pries designed the Andalusia building in 1926 as well as the “*La Placita*” building at 740 State Street, the Bothin Building at 903-11 State Street, The Hollingsworth-Overland automobile garage at 404-10 State Street (remodeled in the 1950s) and the Spanish Colonial Revival style Bungalow Court at 219 West De La Guerra Street. Pries was born in San Francisco and raised in

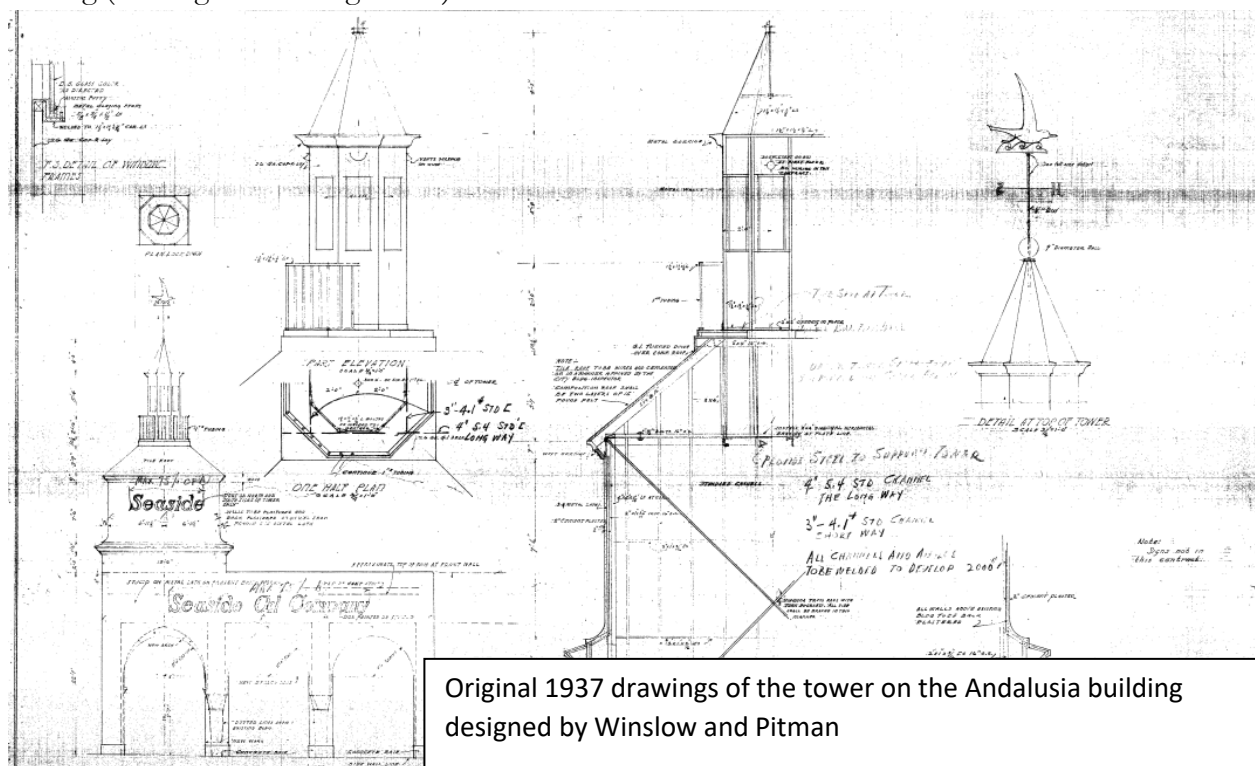
Oakland. He graduated with a B.A. in Architecture from the University of California, Berkeley, in 1920. He then earned his M.A. in 1921 at the University of Pennsylvania. After traveling in Europe, he returned to San Francisco where he practiced architecture for the next four years. Pries spent a year in Santa Barbara designing buildings for the Bothin Helping Fund after the 1925 earthquake.

Pries joined the faculty of the Department of Architecture at the University of Washington in fall 1928 and soon became the center of the school. From 1928 to 1958, he was the inspirational teacher of a generation of architecture students at Washington.

In 1937, Seaside Oil Company, a local corporation, established its headquarters at 330 Sate Street and remained there for 35 years. Local architects Carlton Winslow and R. H. Pitman added the stucco three arch loggia and the distinctive stucco tower to the north end of the facade in 1937. Though small in size, this two layered tower with its thin belvedere covered in terra-cotta tiles, was one of the most distinctive when constructed. A streamline modern service station adjoined the tower in the north lot. The service station remained until the 1970s During WWII, 322 State Street was used to manufacture airplane wings. The wings for the Douglas Dautless Dive Bombers were manufactured on this site. More notable, is the tower that Winslow and Pitman added in 1937 to the corner of the building (see original drawing below).



View of Andalusia building with the service station on the north façade.



Original 1937 drawings of the tower on the Andalusia building designed by Winslow and Pitman

Carleton Monroe Winslow, FAIA (1876–1946), was a noted architect in Santa Barbara, also known as Carleton Winslow Sr., was a key proponent of Spanish Colonial Revival architecture in Southern California in the early 20th Century. Winslow was born in Maine, studied at the Art Institute of Chicago and at L'École des Beaux-Arts in Paris, France. Upon returning to the states, Winslow joined the New York office of Cram, Goodhue and Ferguson and would later serve as the firm's representative for the 1915 San Diego Panama–California Exposition. There, Winslow is credited for selecting the Spanish Colonial style for U.S. exposition buildings, a decision that brought him widespread recognition and commendation for his work. Winslow moved to Southern California in 1917 where he worked on the Los Angeles Public Library and also pursued his own commissions, eventually becoming a noted church architect. Winslow is best known for the Community Presbyterian Church in Beverly Hills, the First Baptist Church in Pasadena, Church of the Star of the Sea in La Jolla, and St. Mary of the Angels in Los Angeles. After 1917, Winslow opened an additional office in Santa Barbara, where he designed Cottage Hospital and worked with Floyd E. Brewster on the Santa Barbara Museum of Natural History. Other noteworthy commissions in Santa Barbara include the Bliss, Billings, and Wilder residences. Winslow was the architect that designed the repairs to Santa Barbara's Central Library after the 1925 earthquake and designed the ornate sculpture over the Central Library's original main entrance door. In 1924, Winslow worked with Edward Fisher Brown on *Small House Designs*, published by the Community Arts Association of Santa Barbara. Winslow became a member of the Southern Chapter of the AIA in 1916, and became a Fellow of the AIA in 1939. He served as the president of the Los Angeles Municipal Art Commission from 1931 to 1933. Carleton M. Winslow was elevated into the College of Fellows in the American Institute of Architects in 1939. He died in Los Angeles on October 16, 1946, and was survived by his wife and son.

List of Buildings by Carlton Winslow, FAIA:

2301 Santa Barbara Street. 1928

Designed the front entrance of the Central Library

2400 Bath Street, Cottage Hospital School of Nursing

116 East De La Guerra Street, Meridian Studios

West Building 14 W. Micheltorena, 1936

330 State Street, North Corner and Tower of Andalusia Building. 1937.

Because the 1926 reconstruction of the Andalusia building with its 1937 tower and northern addition was due to the philanthropy of Henry Ernest Bothin and the Bothin Helping Fund, who significantly contributed to the development of the City and it embodies the distinctive characteristics of the Spanish Colonial Revival style with Moorish detailing, is the design of master architects Lionel Pries and Carlson Winslow, FAIA., demonstrates high artistic value, and contributes to the El Pueblo Viejo Landmark District's collection of Spanish Colonial Revival style buildings along State Street, the building was designated as a Structure of Merit in 1984 and listed on the National Register of Historic Places in 1999.

Works Cited:

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